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LOS ANGELES

New Sculptural Conceptions of Washington and Lincoln

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WASHINGTON and Lincoln have been honored with more fine monuments and caricatured in more poor ones than any other Americans. There is scarcely a city or hamlet that has not its Washington or Lincoln monument in some form, and the "popular" conceptions of these heroes could be drawn from memory by almost any bright schoolboy.

The equestrian Washingtons of early American sculpture, executed with florid, military airs, and generally ill-balanced on their box-like pedestals, have been succeeded by a more sedate and better constructed school of Generals, but these at their best have been faithful external portraits, exhibiting the symbols and trappings of the soldier, rather than expressions of the character of the Father of His Country.

And the Lincolns have impressed chiefly with the uncouth aspects of the gaunt frame, the spare features and the ill-fitting clothes that made the outward semblance of the man. The power of mind and the greatness of soul of this giant American have seemingly been beyond the many sculptured portrayals that would do him honor.

It is a tribute to the growing power of our sculptural expression that just recently two sculptors, one in New York and the other in Chicago, have, at about the same time, worked out plastic conceptions of these greatest Americans that are as far in advance of most of their predecessors, as character is greater than clothes, or mind above symbols and trappings.

Gutzon Borglum's marble head of Lincoln, now in the capitol at Washing-

ton, and Lorado Taft's Washington, erected on the grounds of the Alaska-Yukon-Pacific Exposition last summer, are simple, elemental conceptions, one of the "Soul of Lincoln," and the other of the "Spirit of Washington." They have been conceived with the same directness and penetration, and executed with the same subordination of detail and concentration of purpose.

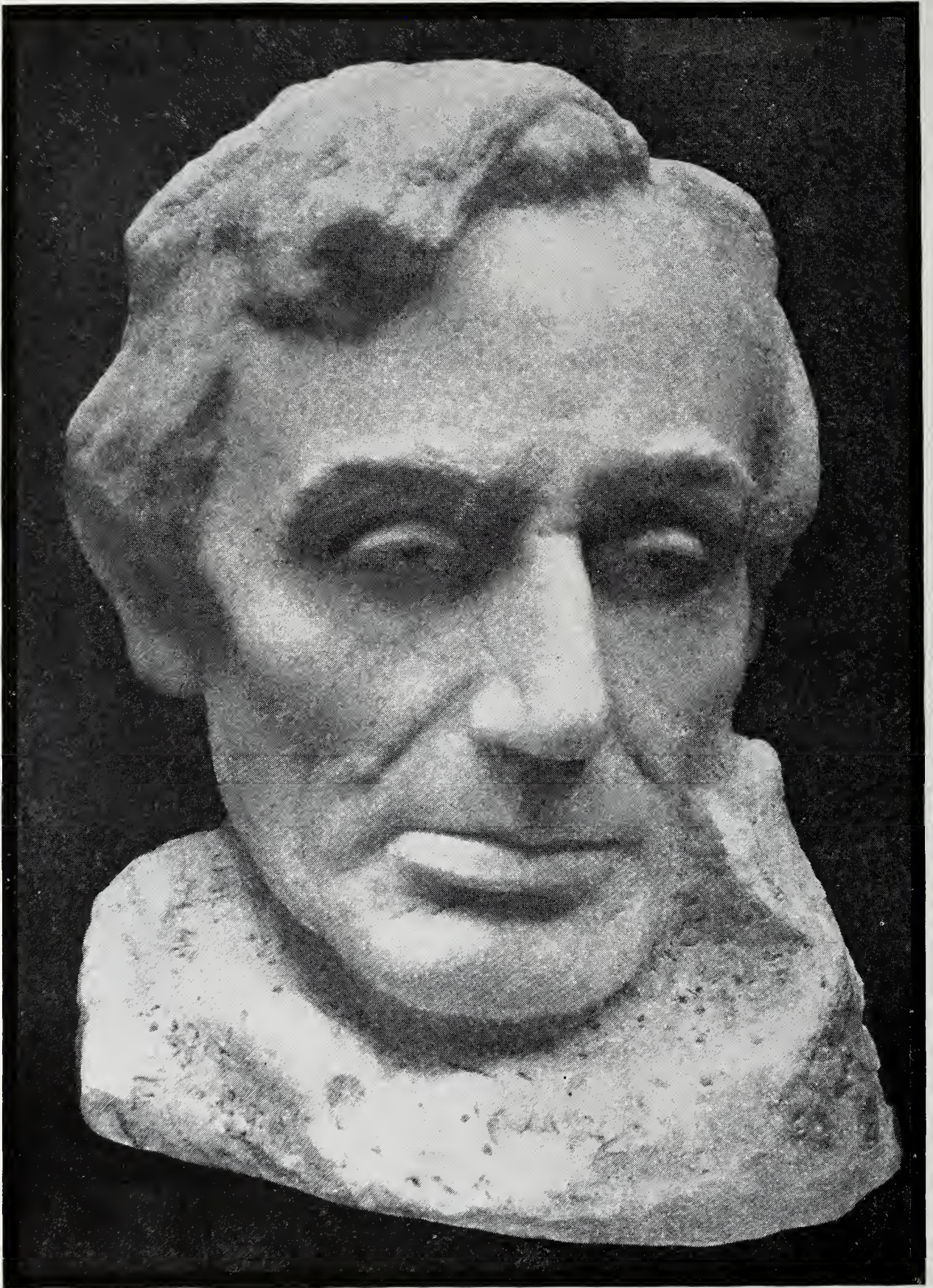
Mr. Taft's Washington is so vast, monumental, and overwhelming in size as to demand a setting of majesty and simplicity that few locations could give, but on the campus of Washington University at Seattle Nature furnished a fitting stage for such a presence. It was cast in bronze, and the figure, fourteen feet high, stands on a massive granite pedestal, twenty feet high, where it will remain permanently on the grounds of the University.

All the customary accoutrements of the General which sculptors have delighted in rendering to the last detail have been epitomized in a long, military cloak, falling in ample folds that make the broad, sweeping lines of monumental mass and dignity. His hands rest easily on a great conventionalized sword, and the calm, upturned face bespeaks the character of the man. The final effect of sublimity of character dominates every line of the figure, and no aggressive details or accessories have been allowed to intrude.

In Mr. Borglum's heroic head of Lincoln are seen the same principles of repression of unessential details, and the concentration of all the sculptor's art on the delineation of the fundamental lines of character. It is an idealization of the geniality, greatness of soul, and depth of mind of Lincoln the Man, beside which



"SPIRIT OF WASHINGTON", BY LORADO TAFT.
For the Recent Alaska-Yukon-Pacific Exposition.



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 "THE SOUL OF LINCOLN", MARBLE HEAD IN CAPITOL AT WASHINGTON.
 MODELED BY GUTZON BORGLUM, OF NEW YORK.

the familiar portrayals of the gaunt frame, the awkward limbs, and the stove-pipe hat, seem but caricatures. There is nothing to draw the attention from the strong, contemplative features. Even the customary treatment of the supporting bust has been reduced to a roughly out-

lined block of marble and the hair to a mere outlined mass. In the face have been fused the intellectual qualities of reason, executive ability and common sense of Lincoln the President with the tenderness and great-heartedness of Lincoln the Man.